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18. Do I make desirable use of pictures, objects, charts, maps, blackboards, and other objective material?
19. Am I distributing my attention judiciously among the better and poorer pupils so that each pupil is getting the largest possible value from my instruction?
20. Am I training my pupils to discriminate between what is essentially important in the lesson and what is only relatively so?
21. Am I teaching my pupils to organize their own ideas in proper relation and sequence?
22. How do I see to it that the pupils feel that the object of the lesson has been accomplished?
23. By what methods do I clinch the main idea of each lesson before closing the recitation?
24. What evidence is there that my pupils are increasing in power of self-control and initiative? Are they learning to solve their own difficulties?
25. Are my pupils increasing their feeling of responsibility for their own improvement?
26. Do my pupils attack hard work gladly or do they want help in every little difficulty?
27. Are my pupils being trained in conscious methods of study and work?
28. To what extent do drills and practice work of pupils carry over into their other work?
29. Is my teaching such that there is inculcated in my pupils the desire to learn, to render some valuable service, and to be somebody worth while?
30. In general, what am I as a teacher doing, what am I doing it for, and why am I doing it in this particular way?

MY SWEETHEART¹

Like perfume from a fragrant rose,
 Like moonbeams o'er the sea,
 Like music from a throbbing harp,
 My loved one is to me!

Like perfume—but she's sweeter far;
 Like moonbeams—but more fair;
 And e'en the rarest melodie
 Cannot with her compare.

And I shall always love her true,
 And never from her part;
 For till eternity she'll reign
 As queen within my heart.

¹ Written by Marion Kingsley Tomlin, as a voluntary piece of classwork for Alice H. Spaulding, Brookline, Massachusetts. Miss Tomlin is a direct descendant of Charles Kingsley.